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THE ROLE OF SYNONYMS IN THE SHORT STORY “ALL SUMMER IN A DAY” BY RAY BRADBURY AND IN THE RUSSIAN TRANSLATION «ВСЕ ЛЕТО В ОДИН ДЕНЬ» BY NORA GAL

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Ray Bradbury's short stories have already established themselves as masterpieces of science fiction and fantasy. R. Bradbury creates fascinating images with the help of the whole palette of linguistic means, and synonyms are one of the most skillfully used tools. The author manipulates them, adding various tints to his fantastic pictures.

To pick out synonyms we ought to have a clear understanding of the subject we deal with. Among the variety of definitions of lexical synonyms we will stick to one, according to which synonyms are words of the same language, belonging to the same part of speech, different in their phonetic shape, possessing similar meanings (having the same denotational component), interchangeable at least in some contexts but which may differ in connotations, style, distribution and compatibility [Арнольд 1966 : 238].

The only thing left for clarifying is the way similarity of meanings is to be judged by. We will use the V.G. Viluman's approach to the meaning of a word. According to it, an indispensable component of a meaning of a word is its denotational component, non-denotational components may be either indispensable or optional. Viluman calls indispensable components sememes or implications, optional components – semes or connotations [Вилюман 1980: 22].

This approach to the lexical meaning as to one consisting of sememes and semes helps us to figure out synonyms in language and in speech. If words have at least one common sememe or a common sememe and a seme they can be synonyms both in language and in speech; words having one common seme can be synonyms only in speech [Вилюман 1980: 22].

We will consider examples from the story “All Summer in a Day”. It shows us the life on the planet Venus, where after seven rainy years the sun came out at last for a few hours. Margot left the Earth only two years ago and

she still remembered what the Sun was like. And she was unhappier than her classmates who got used to those gloomy landscapes and endless rains. Having no desire to communicate or to play with the others, the girl became an outcast. That very day Margot, as every person in the class, yearned to see the sun but children locked her in the closet and forgot about her. They suddenly remembered and unlocked the girl only when the short springtime was over...

The brief sketch of the contents will help to understand the meaning of synonyms taken for analysis deeper.

Here are two extracts from the story.

Only when they sang about the sun and the summer did her lips move as she watched the drenched windows [Брэдбери 2009: 132].

But she remembered and stood quietly apart from all of them and watched the patterning windows [Брэдбери 2009: 132].

May epithets *drenched* and *patterning* be regarded as synonyms? A verb 'to pattern' is 'to arrange as or decorate with a pattern' [ABBY Lingvo 12] while the other one has a meaning 'to make completely wet; soak' [ABBY Lingvo 12]. Thereby, on the one hand, there is no semantic similarity between *drenched*, 'made wet', and *patterning*, 'decorating with a pattern'.

Roughly speaking, the picture caused in our imagination is like that: the rain drenches windows, leaving tracks of raindrops vanishing and appearing again and again, so to say forming a pattern covering the windows. The participles become semantically close because of the girl's attitude to rain: it brings sadness and grief and deprives of hope. Because of the context they have the same emotive charge. That is why such senses may be caused as 'sorrow', 'tears' and so on. We may even see that they are placed into the common lexical environment (*to watch* plus *participle* plus *windows* in both cases). From our point of view, as there are common senses the words may be regarded as contextual synonyms. Only within the context words are semantically close.

The process of translating may bring curious changes into the semantic structure of words (the Russian translation of this short story, «Все лето в один день», is made by Nora Gal).

Только когда поют про солнце, про лето, она тоже тихонько подпевает, глядя в заплаканные окна [Брэдбери 1987: 392].

Но она помнила и, тихо отойдя в сторону, стала смотреть в окно, по которому сбегали струи дождя [Брэдбери 1987: 392].

Considering the participle 'drenched', we may observe that the sense 'tears' has become a sememe, i.e. an indispensable component of a word's semantics. Thus, the translator breathed life into his semantic associations and created a metaphor while in original texts it was merely an epithet.

'Patterning windows' is translated with the help of including participle clause into the sentence (*окно, по которому сбегали струи дождя*). Actually

the metaphor '*заплаканное окно*' may be paraphrased as '*окно, по которому сбежали струи дождя*'. That is why in the Russian variant these units are completely interchangeable without changes in denotational meaning. Moreover, obviously both of them have the same denotate. That is why semantically they are much closer than in the original version.

Thus, we may say that we deal with a phrase (*по которому сбежали струйки дождя*) the meaning of which is synonymous to a participle (*заплаканный*).

It seems hardly possible to translate the word in a way which preserves a sememe 'decorating with a pattern'. We may say *дождь рисует на окнах* but the past participle *разрисованное дождем окно* presupposes that the action under the noun is already done. It'll be more suitable for the description of windows covered with ice. But in our case this "decorating" is a process. A present participle would be more suitable if it did not sound weird (*разрисовываемое дождем окно*). At last, prefix *раз-* presupposes, in our case, some complicated, even bizarre ornament left on the surface, that is why it is frequently used when we talk about frost but not rain. Any participle formed without this prefix (*рисующий, рисуемый, рисовавший, рисованный*) does not suit us in this case.

Describing the sun, the author resorts to usage of synonyms.

It was the color of flaming bronze and it was very large. And the sky around it was a blazing blue tile color. And the jungle burned with sunlight as the children, released from their spell, rushed out, yelling into the springtime [Брэдли 2009: 134].

To make our comparison more exhaustive we will take the verbs *to flame* and *to blaze* the participles *flaming* and *blazing* have been formed from and the verb *to burn*.

However, in our case only two of them – *to flame* 'to burn or cause to burn brightly; give off or cause to give off flame' [ABBYY Lingvo 12] and *to burn* 'to undergo or cause to undergo combustion' [ABBYY Lingvo 12] – have the same sememe forming the denotational component – 'to undergo combustion' (naturally, jungles do not undergo this process and the verb is used in a figurative sense, serving as a mean for creating a metaphor). As for *to blaze*, we suppose that here it is used in its second meaning 'to shine brightly' [ABBYY Lingvo 12]. But there are sememes which may be common in the semantic structure of all the words: 'radiation of the subject performing the action', 'bright color of the subject performing the action' and so on. Despite this fact *to blaze* in its second meaning is semantically close to the verbs *flame* and *burn*, it is not synonymous to them.

Nevertheless, here all the words present shades of the single color. As *flame* presupposes the fierce burning (a very high degree of displaying the quality), it immediately creates a striking contrast: seven years of constant rains

washing away colours, cold winds – and now bright red or orange colours and torrents of heat. Then this radiance spreads over the sky, revealing the bright sparkling blue color, as blaze presupposes brilliance and glittering. At last, the most remarkable thing – burning of lifeless jungles – completes the picture of total ‘burning’, covering it with warm tints and hues.

That is why the verb *blaze* is drawn close to the verbs *flame* and *burn* by the common contextual conditions and may be considered as their contextual synonym.

Now we will examine the translation of this fragment.

Оно пламенело, яркое, как бронза, и оно было очень большое. А небо вокруг сверкало, точно ярко-голубая черепица. И джунгли так и нылали в солнечных лучах, и дети, очнувшись, с криком выбежали в весну [Брэдли 1987: 394].

We may observe that the semantic structure of synonyms in the original text has been preserved in the translation (we do not describe grammatical changes – the conversion of participles into verbs).

The part ‘it was the color of flaming bronze’ and the verb ‘to flame’ itself deserve our attention. The matter is that in original the action of flaming (denoted by the participle *flaming*) is referred to bronze. The sun is described through the concept ‘a flaming bronze’. In the Russian variant (*оно пламенело, яркое, как бронза*) the flaming is referred to the sun itself, only its colour is compared with bronze. Thereby, the translator used two concepts (flame and bronze) for this description and thus conveyed not only the color of the sun but also its temperature, radiation and so on. All in all, we may see that, though the semantic structure of the verb ‘to flame’ was reproduced, the whole sense of the utterance changed.

Thus, in a few words, translation of synonyms may preserve their semantics and it may not. Sometimes, vice versa, the translator draws some words closer in terms of their meaning and creates contextual synonyms or even uses lexical synonyms while the original text the author did not use synonymy. For instance, in Ray Bradbury’s text we see:

It had been raining for seven years; thousands upon thousands of days compounded and filled from one day to the other with rain, with the drum and gush of water, with the sweet crystal fall of showers and the concussion of storms so heavy they were tidal waves come over islands [Брэдли 2009: 131].

And this is the way it was translated:

Лил дождь. Он лил не переставая семь лет подряд; тысячи и тысячи дней, с утра до ночи, без передышки дождь лил, шумел, барабанил, звенел хрустальными брызгами, низвергался сплошными потоками, так что кругом ходили волны, заливая островки суши [Брэдли 1987: 390].

Шуметь, барабанить, звенеть are contextual synonyms but *лить, низвергаться* may be reckoned as lexical ones (only talking about rain) with

the same denotational component 'to rain intensely'. As for the original, the author does not use synonyms, only homogenous parts of a sentence.

Summing up, the lexical synonyms, characterized by having common sememes in their semantic structures (*to flame* and *to burn*), have been translated by means of their Russian counterparts *пламенеть* and *пылать*; thus, we have come across the phenomenon of lexical synonymy in the original and in the Russian translation. The contextual synonyms, which have common semes in their semantic structures, are more frequent (we have analyzed participles *drenched* and *patterning* (windows), the verb *blaze* (in the meaning of 'to shine brightly') in its relations to the verbs *flame* and *burn*). The phenomenon of lexical (*лечь, низвергаться*) and contextual synonymy (*шуметь, барабанить, звенеть*) in the translation of the extract (where there are no synonyms) shows us that the way they are to be used is essentially the matter of taste. It is hard to neglect synonyms at all because they, as all the analyzed ones, serve for the detailed elaboration of images.

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ВЕРБАЛЬНЫЕ СРЕДСТВА ГАРМОНИЗАЦИИ В РЕЛИГИОЗНОМ ДИСКУРСЕ (НА МАТЕРИАЛЕ СОВРЕМЕННЫХ ПРАВОСЛАВНЫХ ПРОПОВЕДЕЙ)

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Идея антропоцентрического подхода в лингвистике зародилась более полувека назад, когда в 1956 году вышла в свет книга Н. Хомского «Генеративная грамматика», поставившая человека в центр изучения языка. Позднее эта идея развилась в новое направление в лингвистике, которое позже получило название «когнитивная лингвистика». Именно в русле антропоцентрического подхода мы намерены исследовать